

WEEKLY PIONEER REVIEW

Vol. 1 No. 3 "No one blabs it faster" Tuesday, August 23, 1966

THE REPORT: RUMORS, NEWS ORACLE AND GOSSIP

On August 31, the first issue of a new newspaper, The Orakle, is scheduled to appear. Edited by local people from the Pioneer Realty storefront at Waller & Shrader, it will appear biweekly at first but later on a weekly schedule. The intent is similar to ours but not so limited; to give a picture of all that's happening around here. Though The Orakle will be printed newspaper style it will contain much material of the type that appears in magazines. The first issue for example will have an article by Dr. Alpert, an article by Ed Bullins on the Fillmore riot, and something by Kay Boyle, recently returned from Viet Nam. While most of the paper will be political and news-oriented, they intend to have at least 2 pages per issue devoted to the music scene, including rock & roll and jazz. The Orakle looks like an interesting publication and I don't think it will overlap too much with what we're doing. Watch for it.

The Jefferson Airplane is currently playing in a club in Chicago... Big Brother and the Holding Co. are leaving for the same city today, with the Quicksilver to follow in two weeks....apparently this is Chicago's revenge for us getting their Paul Butterfield Blues Band for September...Muddy Waters will be at the Monterey Jazz Festival with Butterfield (and Bloomfield, etc.) for a special Saturday Afternoon Blues show, also featuring the Jefferson Airplane and Memphis Slim's Blues Band...The Rising Sons have broken up -- does anyone know anything about it?...The Thirteenth Floor Elevator is a local band, apparently having no connection with a group out of New York having the same name, which group has reportedly broken up....Paul Jones has left Manfred Mann, as has Eric Burdon the Animals...the Yardbirds are appearing around here with Paul Samwell-Smith replaced as bass player - he'll A&R their records from now on....the Jefferson

REVIEWS

As prophesied in the last Mojo, the fashion show/dance at Fillmore on the 17th was an affair of great interest. The fashion show, which got the event written up with photos in the Chronicle women's section, was presented by the Calloipe Co. almost as well as I had expected, although the clothes I found to be singularly uninteresting and uninspiring.

Musically, however, there was one aspect of the show which really aroused my interest. This was The Only Alternative and His Other Possibility (I think I have it right this time), Mimi Farina, and the fact that they played together. As far as I can tell this is the first big appearance of the Alternative; they played once at Muir Beach and they've been playing at Prince Charley's in Tiburon, but they sounded a lot different at Fillmore. They're developing a truly individual style, though it is the lead guitarist who carries the group. My only criticism of the Only Alternative is that they need a good singer. Mimi Farina, for instance. When she sang with them, it sounded to me like what Richard and Mimi might have sounded like by now if he hadn't died. The group fits perfectly with her and I personally suspect that something may happen between them. It is a natural thing and it would be a good thing. I predict that the Only Alternative and His Other Possibility will be playing at other dances in the near future, and I advise that if you haven't seen them, you do pick up on the group.

--Greg Shaw.

RECORDS

Jim and Jean/Changes (Verve-Folkways)

Verve-Folkways continue their excellent series of L.P. issues utilizing New York rock musicians with this record by Jim and Jean.

(continued on p. 3)

GOSSIP, continued from page 1
Airplane's album is selling very well in the Bay Area....the Nitty Gritty Dirt Band have arrived....an all-electrified symphony orchestra is being organized....The Beatles are being given a hard time in the east and south -- a large group of people in Memphis tried to drive them out of town...Tom Saunders wrote us a very nice letter and we went up to KYA to see him but they wouldn't let us in; the trip was worth it tho for the things kids have written on the walls there - check it out sometime....funniest news this week is that the Outfit is playing at the Dragon-a-Go-Go....This week's recommended event is the second rock & roll party at 1090 Page. The second in this series, anyway; Chet Helm started out there last year with the same sort of thing, and now Larry Johnson is trying it. The basement of 1090 is a groovy place for a party; admission is 50¢ (musicians free) and well worth it. The next one will be this Wednesday, the 24th, and the reason we recommend it is that the new Freedom Highway will make its debut there. We are trying to 'push' the Highway because it is one of the finest of the new groups and potentially one of the best anywhere. Come and hear, come and see, come and enjoy. The festivities begin at 8:00 PM.

HAPPENING THIS WEEK: Captain Beefheart and his Magic Band with the Charlantans at Avalon....the 13th Floor Elevator with the Sopwith Camel and the Great Society at Fillmore....the Wildflower at the Matrix...the Yardbirds in a schlock performance with the Harbinger Complex, Peter Wheat & the Breadmen, and Just VI at the Carousel Ballroom Thursday and the Rollarena in San Leandro Friday.

COMING UP: the 13th Floor Elevator next week at Avalon and Howlin' Wolf the week after. Fillmore will be presenting Paul Revere & the Raiders, Martha & the Vandellas, the Yardbirds, Paul Butterfield (the last week of Sept., we think) and Muddy Waters still rumored to be appearing with Butterfield, though it's hard to believe

EDITORIAL

Apparently Bill Graham has decided to embark on a policy of Top 40, big name bands for the Fillmore Auditorium. Right now he is generally holding his "name" dances on Thursday nights; but it is possible that we may soon be seeing this sort of thing on the weekends. As such, this course of action would not be so bad if a little taste were exercised in the booking of the "Top 40" acts. Unfortunately to this point there has been little observable taste present in the booking of nationally-known bands at the Fillmore. To date we've had the Turtles, Sam the Sham and the Pharoahs, the Wailers and the Mind-benders; in other words, schlock shit. Undoubtedly these people make money, because they attract the teeny-boppers, but to my mind this sort of band makes the Fillmore into the equivalent of what the Longshore Hall was and is with their "Teens and Twenties a-go-go" dances - a gimmick. I might point out that it was the quality of the music at Fillmore and Avalon compared to the crap at Longshoremen's that in part attracted so many kids from the latter to the former. Sam the Sham pumping away with his ridiculous all-sounding-the-same songs combined with a psychedelic light show is a really sad thing to see. I don't really believe there is an audience among people with taste for the kind of band that is being booked currently - and if you think that the aforementioned are bad wait and hear the really bad news-- the next atrocity will be those well-known stars of stage, screen and outer space, Paul Revere and the Raiders. Tri-corner hats at the Fillmore, anyone?

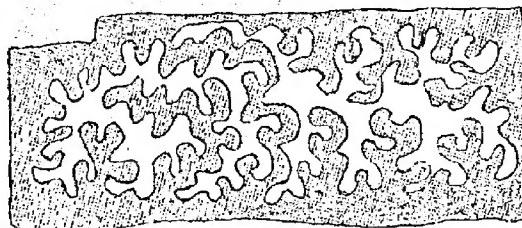
---Dave Harris

INTERESTING TO NOTE

Record companies usually have unreleased tapes of their artists which the public never gets to hear, but sometimes they slip up as in the case of Bob Dylan's 3rd album, THE FREE HEELIN' BOB DYLAN. A very small number of copies of this record were released with an extra four songs in place of four of the songs on the majority of the copies. This record is an extremely rare collectors' item but I was lucky enough to obtain a tape of the extra songs. The first one is called ROCKS AND GRAVEL and it is an earlier version of IT TAKES A LOT TO LAUGH, IT TAKES A TRAIN TO CRY. It is electric, rock & roll, and rather a shocking thing to be on so old a Dylan album; it sounds circa Highway 61. Evidently Dylan has been doing this kind of thing all along but either he or somebody else didn't think the public was ready for it back then. Strange. The second different song was BAL-LAD OF A GAMBLER, a fair song but not as good as BOB DYLAN'S DREAM which it replaced. The third is LET ME DIE IN MY FOOTSTEPS, a very good song which was mentioned in the liner notes but generally released only on a rare single. The last song is TALKING JOHN BIRCH SOCIETY BLUES, which contains some genuinely funny lines but was probably left off either because it offended somebody or it was thought there was already too much talking blues on the record.

If you wish to dub a copy of this tape, bring your recorder and a dollar to our editorial offices.

--- Greg Shaw



REVIEWS, continued from page 2

The back-up work on this one is done by some familiar names from other studio pieces, among them Al Kooper, Harvey Brooks and Bobby Gregg. Jim and Jean both have excellent vocal range and harmonize well, although Jim has a tendency to sound a bit too much like Phil Ochs, especially when he is doing Ochs' songs.

The standout performances on this album are "Changes" and "Strangers in a Strange Land", on which Al Kooper plays harpsichord and guitar respectively. "Flower Lady", and "Crucifixion" are also quite impressive in their incorporation of instrumental counterpoint between piano and guitar.

Almost all the songs on this album are by a rising young group of writers in New York, most of whom have started in Dylan's wake. As such, they represent a compromise because they are writing what are primarily "folk" songs - yet the context in which these songs are presented is almost invariably rock.

Jefferson Airplane/Takes Off
(RCA Victor)

This is an album which many people have been waiting an awfully long time for. I have never been a hard-core Airplane fan, but recently I've come to understand their approach for what it is and to accept it. This L.P. was recorded about six months ago, using their original drummer Skip Spence, and thinking back to what they were doing at that time, I find it to be an accurate representation of their music. Since then they have improved immensely, and I think that if they had re-recorded the tunes in this album it would have come off far better.

I don't mean to say that it comes off poorly, however, because it doesn't. Marty Balin and Signe Anderson's vocal harmonies are impeccable and the instrumental parts (especially the bass) are well-arranged. The lead guitar, Jorma Kaukonene, has been a whole

lot better recently than he is on this LP, but his playing here is at a respectable level. Several of the songs are taken at a faster pace than their live performances would lead one to expect, notably "And I Like It". Balin's voice has also improved somewhat since these recordings, with some of the higher qualities of it having taken on a very appealing "crying" quality, not unlike that used by some Chicago R&B singers.

I have a couple of complaints about the A&R work. Paul Kantner's voice is turned down for an obvious and stupid reason on "Let Me In". When the hell are record companies going to grow up? Also the tinkling metallic sounds are unnecessary in "Come Up the Years".

Your appreciation of this album will be relative to your appreciation of the Jefferson Airplane's in-person performances, but judged purely as a record, without taking into consideration ones knowledge of their public appearances, this rates very high.

Bob Dylan/I Want You b/w Just Like Tom Thumb's Blues (Columbia)

This is a single which has already achieved chart success, so I review it only to make you aware of the fact that the flip side is a truly fantastic performance, ranking with anything Dylan has done. It's six minutes long, and was recorded live in Liverpool, with Robby Robertson on lead and Al Kooper on organ. At one point Robby Robertson takes a chorus which marks a climax in his growth as a guitarist on records. Many of the things which he's said on Dylan and Hammond albums become much clearer.

This is the sort of record one should hear, not listen to someone talk about. Buy it.

---Dave Harris

NEW SINGLES OUT: Sons of Adam/Mister You're A Better Man Than I; The New Tweedy Brothers/Good Time Car; Manfred Mann/Just Like A Woman (Mann also has a new album out); Del Shannon/Under My Thumb.

Seventy pages of photos
of...

The Baytovens, Big Brother and the Holding Company, the Calliope Company, the Charlatics, the Direct Descendents, the Electric Train, the Family Dog, the Friendly Stranger, the Generation, the Grateful Dead, J.C. and the Disciples, David Leonard, the London Taxi Cab,

the New Arrivals, the New Chessmen, the Outfit, the "P.H. Phactor Jug Band," the Pleasant Street Blues Band, the Quicksilver Messenger Service, the Sopwith Camel, the Sound Machine, Stanley and the Four Fendermen, Thorin's Shield, Tom Thumb and the Hitchhikers, the VIPs, the Virtues, and William Penn.

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If your band has not been contacted by I.D. please give us a call at 421-0666.

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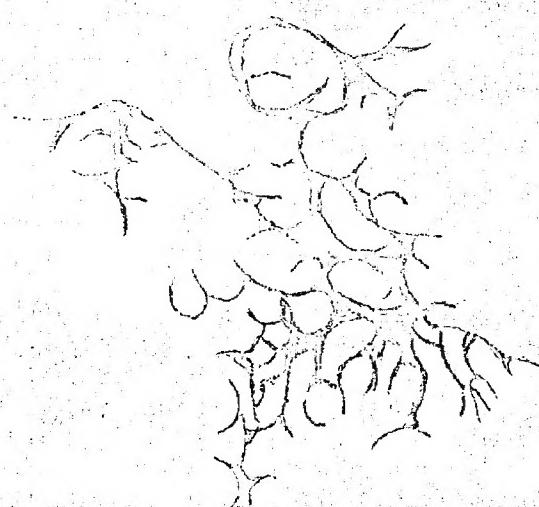
Copies of the Mojo Navigator R&R News are available at the Psychedelic Shop, M5 Records, at some dances, and from the above address.

Articles, reviews, news, and other manuscripts are invited. Free copies are available for contribution.

The Straight Theatre is auditioning bands. Contact: Ellie Resner, Straight Theatre 383-0289.

THE GRATEFUL DEAD
ARE COMING
IN AN
EXCLUSIVE INTERVIEW!

IN THE NEXT ISSUE OF THE MOJO NAVIGATOR R&R NEWS. DON'T MISS IT!



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